

3264
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1-4

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

FIRST GROUP.

1. Battle Hymn.
2. Hymn to the Unknown God.
3. Funeral Hymn.

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3264

Choral Hymns from the Rig Veda.

First Group.

GUSTAV T. HOLST. Op. 26.

I.

BATTLE HYMN.

Indra is the god of sky and storm.
The Maruts are his attendant storm-clouds.

Moderato alla Marcia.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

p cresc.
In - dra and Ma - ruts fight for us! fight for us!

p cresc.
In - dra and Ma - ruts fight for us! fight for us!

mf cresc.
In - dra and Ma - ruts fight for us!

mf cresc.
In - dra and Ma - ruts fight for us!

mp
Lord of — all he - roes, Great God of war Chief of the strong ones

mp
Lord of — all he - roes, Great God of war Chief of the strong ones

p

p In - dra and Ma - ruts *f* fight for us! *dim.*

p In - dra and Ma - ruts *f* fight for us! *dim.*

ter - ri - ble in wrath! — *mf* In - dra and Ma - ruts *f* fight for us!

ter - ri - ble in wrath! — *mf* In - dra and Ma - ruts *f* fight for us!

mp Com-rades in glo - ry,
mp Com-rades in glo - ry,
mp Ye too— O storm-clouds fol - low his path
mp Ye too— O storm-clouds fol - low his path

Con-quer-ors in fight! ————
 Con-quer-ors in fight! ———— *f* In - dra and Ma - ruts
mf In - dra and Ma - ruts fight for us!
mf In - dra and Ma - ruts fight for us!

p cresc. e stringendo poco al fin
 Now to— our aid he rides like the wind, Cha - riot and hor - ses
 fight for us! *p* Now to— our aid he rides like the wind,

p cresc. e stringendo poco al fin

thun-der on their way.

Cha - riot and hor - ses thun-der on their way. In - dra and Ma - ruts

Glo - ry and strength like

Glo - ry and strength like his ne'er were known,

In - dra and Ma - ruts fight for us! Hark to his voice that

fight for us! In - dra and Ma - ruts fight for us!

his ne'er were known, Roar - ing in rage he rush-es on the foe.

Roar - ing in rage he rush-es on the foe, In - dra and Ma - ruts

rings thro' the sky See how the earth doth trem - ble at the sound

In - dra and Ma - ruts fight for us!

Hark to his voice that rings thro' the sky See how the earth doth

fight for us! In - dra and Ma - ruts fight for us!

See how the earth doth trem - ble at the
 See how the earth doth trem - ble at the sound.
 trem ble at the sound. In - dra and Ma-ruts fight for us!

See how the earth doth trem - ble at the sound.

sound. Lips of a thou-sand warriors now cry
 And in_ re-ply our war-song we raise Lips of a thou-sand warriors now cry
 And in_ re-ply our war-song we raise Lips of a thou-sand warriors now cry
 And in_ re-ply our war-song we raise Lips of a thou-sand warriors now cry

fight for us!
 fight for us!
 In - dra and Maruts fight for us!
 In - dra and Maruts fight for us!

4:45"

II. TO THE UNKNOWN GOD.

Adagio.

pp parlante

SOPRANO.
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

ALTO.
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

TENOR.
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

BASS.
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

PIANO.

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

PIANO.

Lord of heav'n and earth.

Lord of heav'n and earth.

Lord of heav'n and earth.

Lord of heav'n and earth.

pp staccato

cantabile

Who is He? How shall we

cantabile

Who is He? How shall we

cantabile

Who is He? How shall we

cantabile

Who is He? How shall we

name Him when we offer sacrifice?

name Him when we offer sacrifice?

name Him when we offer sacrifice?

name Him when we offer sacrifice?

parlante
 He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante
 He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante
 He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante
 He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

cresc.
 else. From their depths a - rose Fire, the source of

cresc.
 else. From their depths a - rose Fire, the source of

cresc.
 else. From their depths a - rose Fire, the source of

cresc.
 else. From their depths a - rose Fire, the source of

p cantabile
 Life. Who is He? How shall we

p cantabile
 Life. Who is He? How shall we

p cantabile
 Life. Who is He? How shall we

p cantabile
 Life. Who is He? How shall we

mf
p

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

He, up - hold - er of earth and sea, of

He, up - hold - er of earth and sea, of snow - clad

He, up - hold - er of earth and sea, of

He, up - hold - er of earth and sea, of snow - clad

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

Rul - ing the sky and realms of light.

sky and realms of light, of light.

Rul - ing the sky and realms of light.

sky and realms of light, of light.

He whose word is e - ter - nal

He whose word is e - ter - nal

He whose word is e - ter - nal

He whose word is e - ter - nal

maestoso e ben tenuto

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

cresc.

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

pp cantabile -mor-tall! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tall! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tall! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tall! Who is He? How shall we name Him when we of-fer

pp

sac-ri-fice? _____

ppp parlante
Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

ppp parlante
Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

ppp parlante
Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

ppp parlante
Thou a-lone can'st fa-thom Thy

mys-te-ry; There is none _____ be - side _____ Thee. _____

mys-te-ry; There is none _____ be - side _____ Thee. _____

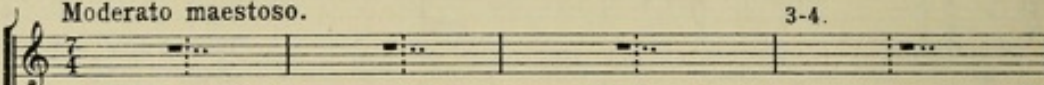
mys-te-ry; There is none _____ be - side _____ Thee. _____

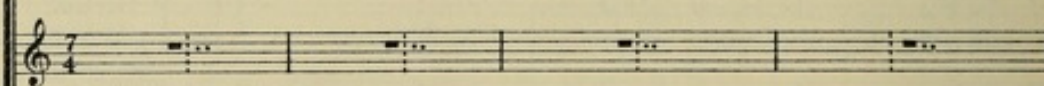
mys-te-ry; There is none _____ be - side _____ Thee. _____

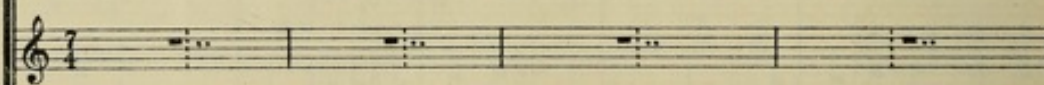
pppp

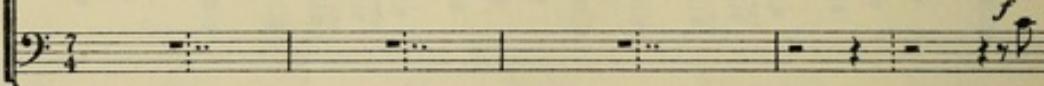
III.
FUNERAL HYMN.

Moderato maestoso. 3-4.

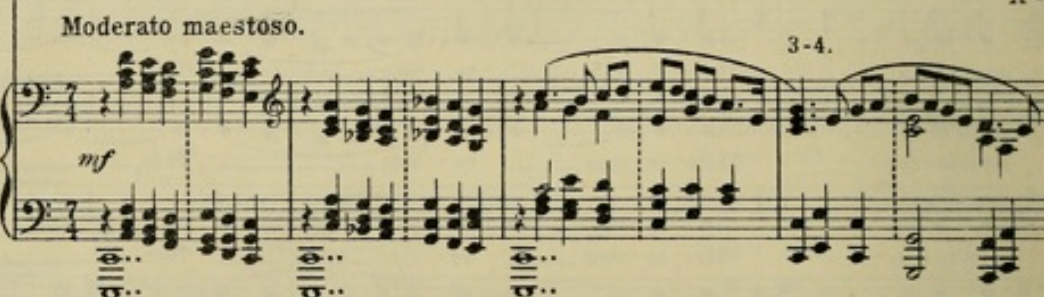
SOPRANO. 

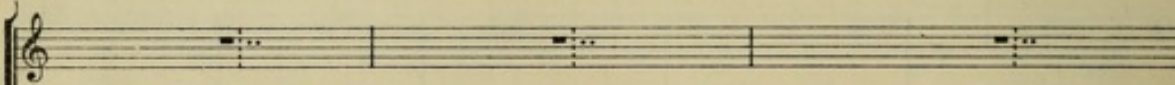
ALTO. 

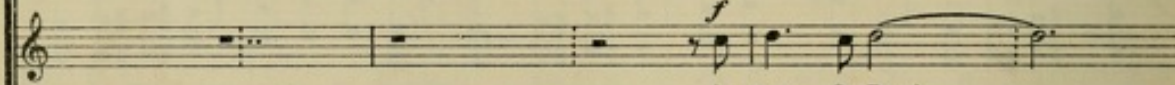
TENOR. 

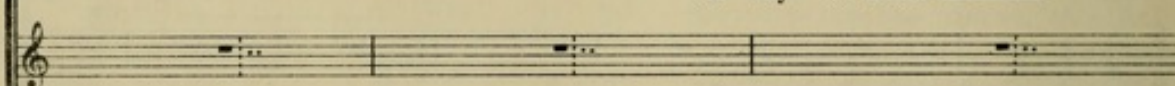
BASS.  A -

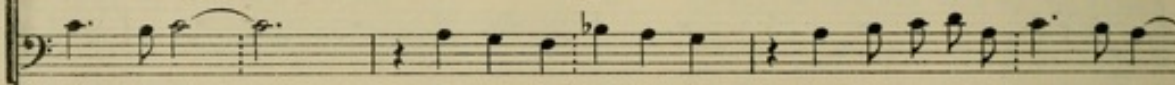
Moderato maestoso. 3-4.

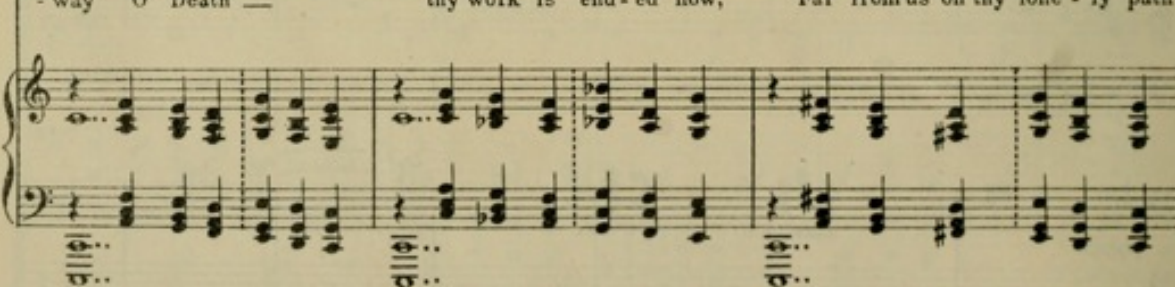
PIANO. *mf* 



 *f*

 A - way O Death _____

 - way O Death — thy work is end - ed now, Far from us on thy lone - ly path



Note. The normal division of each bar is four crotchets followed by three. When the three beats come first 3-4 is written at the commencement of the bar.

thy work is end-ed now, Far from us on thy lone-ly path go
 A - way O Death —
 go thou — The

A - way O Death —
 thou, The path on which no oth-er God may tread
 A - way O Death thy work is end-ed now
 path on which no oth-er God may tread

thy work is end-ed now, Far from us on thy lone-ly path go thou
 Far from us on thy lone-ly path go thou, The path on which no oth-er God may tread

cresc.
cresc.
non legato

The path on which no other God may tread, This mound we raise doth part us from the dead.

The path on which no other God may tread, This mound we raise doth part us from the dead.

cresc.
This mound we raise doth part us from the dead.

cresc.
This mound we raise doth part us from the dead.

Molto maestoso.
♩ 3-4.

Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and

ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and

ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and

ff
Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and

Now may the great Or-dain-er hear our chant, May He ac-cept our sa-cri-fice and

Molto maestoso.

Lento. 3-4.

grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low

grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low

grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low

grant That in due course each treads th' eter-nal way, As through the a-ges day doth fol-low

Lento.

Tempo I.

day.
 day.
 day.
 day.

mf O wo-man *p* Thou whose
mf O wo-man *p* Thou whose

fff

Tempo I.

3-4.
 eyes with tears are dim, Who li - est there up - on the ground with him Who once did
 eyes with tears are dim, Who li - est there up - on the ground with him Who once did

p staccato

love thee, once did call thee wife, — A - rise and
 love thee, once did call thee wife, — A rise and

p
 O wo-man thou whose eyes with tears are dim, Who
 O wo-man thou whose eyes with tears are dim, Who
 join a-gain the world of life.
 join a-gain the world of life.

li - est there up - on the ground with him Who once did love thee, once did call thee
 li - est there up - on the ground with him Who once did love thee, once did call thee

3-4. *f* *dim.* *Andante maestoso.*
 wife, A - rise and join a-gain the world of life. —
 wife, A - rise and join a-gain the world of life. —

f *dim.* *p* *Andante maestoso.*

Moth - er of all, A child to thee we bring: Earth, ho - ly source whence

Moth - er of all, A child to thee we bring: Earth, ho - ly source whence

Moth - er of all, A

Moth - er of all, A

all our life doth spring, There is one who yearns for thee a - gain.

all our life doth spring, There is one who yearns for thee a - gain.

child to thee we bring: Earth, ho - ly source whence all our life doth spring,

child to thee we bring: Earth, ho - ly source whence all our life doth spring,

Earth, ho - ly source whence all our

Earth, ho - ly source whence all our life doth spring,

There is one who yearns for thee a - gain
 life doth spring, There is one who yearns for
 There is one who yearns for thee a - gain for

There is one who yearns for thee a - gain
 for thee a - gain. There
 thee a - gain for thee a - gain.
 thee a - gain There is one who yearns — for

sempre string.
 for thee a - gain.
 is one who yearns — for thee a - gain.
mf cresc.
 There is one who yearns for
mf cresc.
 thee a - gain. Moth - er of all, — a
sempre string.
cresc.

mf cresc.

There is one who yearns for thee a - gain. There is one who yearns for

mf cresc.

Moth - er of all, a child to thee we bring: Earth, ho - ly source whence

thee a - gain. There is one who yearns for thee a - gain

child to thee we bring: Earth ho - ly source whence all our life doth spring.

Più mosso.

thee a - gain. There is one who yearns who yearns for thee a -

accel.

all our life doth spring. There is one who yearns for thee a -

accel.

There is one who yearns who yearns for thee a -

Più mosso.

There is one who yearns who yearns for thee a -

Andante maestoso.

-gain. Sleep - ing so calm - ly

sotto voce pp

-gain. Sleep - ing so calm - ly

sotto voce pp

-gain. Sleep - ing so calm - ly

sotto voce pp

-gain. Sleep - ing so calm - ly

sotto voce pp

Andante maestoso.

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

pp

Know-ing nought of sor-row, tears and pain.

Know-ing nought of sor-row, tears and pain.

Know-ing nought of sor-row, tears and pain.

Know-ing nought of sor-row, tears and pain.

una corda

Tempo I.

sempre ppp

Then for-ward— O thou soul

ppp

tre corde ppp

Tempo I.

3-4

8

sempre ppp

Then for - ward — O thou soul — up - on the road —
 up - on the road — That
sempre ppp
 Then for - ward — O thou soul —

8.....

3-4

p That lead - eth thee —
poco cresc. lead - eth thee — un - to thy new a - bode,
p up - on the road — That lead - eth thee un - to thy

8.....

pp

un - to thy new a - bode.
mp Where waits the dread - ful Judge — whom thou must
 new a - bode.
mf

8.....

p Where

3-4

face, Where

waits the dread-ful Judge — whom thou must face,

The first system of music consists of four staves. The top staff is a vocal line with a treble clef and a 3/4 time signature. It contains two measures of rests followed by a half note 'face,' and a half note 'Where'. The second staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'waits' and a half note 'the'. The third staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'dread-ful' and a half note 'Judge'. The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring a complex rhythmic pattern of eighth and sixteenth notes.

3-4

dwell — the an - cient Fa - thers of our

Where dwells the

Where dwell the an-cient Fa - thers of our race

The second system of music consists of four staves. The top staff is a vocal line with a treble clef and a 3/4 time signature. It contains two measures of rests followed by a half note 'dwell' and a half note 'the'. The second staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'Where' and a half note 'dwells'. The third staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'Where' and a half note 'dwell'. The fourth staff is a piano accompaniment with a grand staff, continuing the rhythmic pattern from the first system.

3-4 *mf*

Where waits the dread-ful Judge whom thou must face,

race

dread - ful Judge whom thou must face, Where dwell the

The third system of music consists of four staves. The top staff is a vocal line with a treble clef and a 3/4 time signature, marked *mf*. It contains two measures of rests followed by a half note 'Where' and a half note 'waits'. The second staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'race' and a half note 'dread'. The third staff is a vocal line with a bass clef, containing two measures of rests followed by a half note 'dread - ful' and a half note 'Judge'. The fourth staff is a piano accompaniment with a grand staff, continuing the rhythmic pattern from the first system.

3-4

Where dwell the an - cient Fa - thers of our race,

an - cient Fa - thers of our race,

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

Then
Then

f
Then for - ward O thou soul a - gain we cry,
Then for - ward O thou soul a - gain we cry,

f non legato

for - ward O thou soul a - gain we cry,
for - ward O thou soul a - gain we cry, *cresc.*
Go forth O
cresc. Go forth O

cresc.
Go forth O hap - py one, be -
cresc. Go forth O hap - py one, be -
hap - py one, be - yond the sky.
hap - py one, be - yond the sky.

-yond the sky. *ff* Go forth! *fff* Go

-yond the sky. *ff* Go forth! *fff* Go

ff Go forth! *fff* Go forth! Go

ff Go forth! *fff* Go forth! Go

cresc.

Largo. 3-4

forth!

forth!

forth!

forth!

Largo. *ff*

sempre fff 3-4

Gotread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Gotread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Gotread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Gotread the path on which our Fathers trod That leads un-to their Fellowship and God.

ff

CHORAL HYMNS FROM THE RIG-VEDA

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GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra
Vocal Score, 1/4 Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano
with Violins *ad lib.*
Vocal Score, 1/4

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano
Vocal Score, 1/4

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*
Vocal Score, 1/4

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion*.

LONDON:
STAINER & BELL, LTD.,
58, BERNERS STREET, W.1.

OPINIONS OF THE PRESS

FIRST GROUP.

The *Funeral Hymn* is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The *Funeral Hymn* is more massive in style."—*Times*.

"Of his uncommon ability he has given us proof before now, and there can be no questioning the cleverness, power, and imagination revealed in the work."—*Daily Telegraph*.

"By far the best of the new works was Mr. Gustav T. Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. T. Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Pall Mall Gazette*.

"The *Funeral Hymn* especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star*.

"Reveals a very vivid sense of colour and a command of convincing atmosphere."

Morning Post.

"The *Funeral Hymn* is a really noble piece of massive choral writing, far removed from hackneyed conventionality."—*Birmingham Post*.

"The music is warm with feeling, strong in character, and most effective in structure."

Manchester Guardian.

SECOND GROUP.

Mr. T. Holst's second group of choral hymns from the Rig-Veda, for female voices and orchestra, were among the most interesting things in the programme. All three are delicate and thoughtful pieces of work, and each has distinct characteristics of its own."—*Times*.

"Of the novelties, Mr. Gustav T. Holst's choral hymns proved by far the freshest and most spontaneous in thought and treatment."—*Standard*.

"Effective, restrained, and original; and although modern, the restrained simplicity of the choral treatment allowed the choir to get the maximum of effect with the minimum of means."

Observer.

"All three are very freshly felt and thoughtful, picturesque in their colour, and bold but effective in their vocal writing; but the deepest impression was made by the second 'To Agni,' a vigorous and vivid piece of impressionism."—*Sunday Times*.

"Their originality is, as usual with Mr. T. Holst's work, controlled by refinement and musician-ship."—*Musical Times*.

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Vocal Score, 1/4

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score, 1/4

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*

Vocal Score, 1/4

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. T. Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. T. Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. T. Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion*.

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